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A DESCRIPTION OF
THE MERRYMOUNT PRESS
BOSTON
1893-1917



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THE MERRYMOUNT PRESS
232 Summer Street
Boston

THE Merrymount Press was begun by Mr. D. B. Updike in the year 1893. It was then a Press in name only, as its actual mechanical work was done by other printers, the style of its work alone being arranged by Mr. Updike. About a year after this experiment was tried, type was acquired in small quantities, and a single fount was cut for the Altar Book issued by Mr. Updike and the late Harold Brown of Rhode Island. The type of this volume was set up in a small dingy work-room, rented for the purpose, at the back of some warehouses opposite the South Station, — to be exact, at the corner of Estes Place and Aldine Street. The office of the Press was then at 6 Beacon Street, in the build-

ing, since torn down, which stood at the corner of Tremont Place. Later the Press was moved to the first floor of a pleasant old house in Tremont Place, formerly occupied by the Winthrop family; and from there, needing larger quarters, to the house at 104 Chestnut Street, where the two lower floors were used as work-rooms and office, and the upper floor was occupied by Mr. Updike himself. Although the next house was later added thereto, these quarters finally were outgrown; and as the introduction of very heavy presses, necessary to increasing work, was impossible in an old building, the present situation at 232 Summer Street was chosen, and has been occupied since 1903.

The name Merrymount is derived from the ancient estate of a certain Thomas Morton, an Englishman, who with a company of friends emigrated to New England in 1628 and settled at Wollaston, near Quincy, calling his place Ma-re Mount, or Merrymount, a name still attaching to that neighbourhood. There he set up a May-pole, which is the emblem of the Press. One of Hawthorne's "Twice-Told Tales" has "The May-Pole of Merrymount" as its theme.

THE ANTE-ROOM

THIS room, which opens directly from the hallway, is used as the general office of the Press. From it two arched glass doors communicate

with the Counting-Room and the Reception Room. These doors, which are of *Directoire* style, were originally in the old Boston Museum Theatre on Tremont Street, and were then windows which opened into balconies overlooking that thoroughfare. On the right of the left-hand door is a framed "Specimen by Isaac Moore and Co., Letter-founders, in Bristol, 1766." This very rare sheet formerly belonged to the French author and bibliophile, Antoine Auguste Renouard (1765-1853), whose "Annales de l'Imprimerie des Aldes" is still the standard book on the Aldine Press. This particular "specimen" is alluded to by Reed in his "History of English Letter-Foundries," where he says: "Renouard mentions a Specimen by Isaac Moore, Bristol, in 1768, of which he possessed a copy mounted on linen and which he describes as displaying '*caractères assez bien gravés, et imitant ceux de Baskerville.*'"

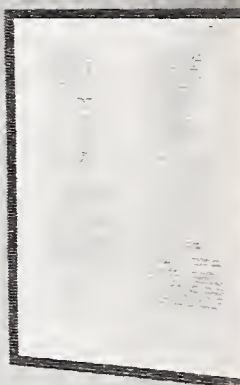
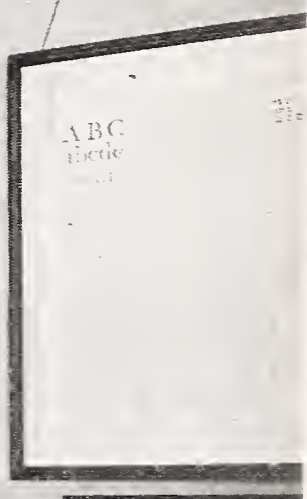
On the left of this door hangs a specimen sheet by Baskerville (also from the Renouard collection), issued about 1762, entitled "A Specimen by John Baskerville of Birmingham, Letter-founder and Printer." It contains eight sizes of types. The only other copy of it known is in the Birmingham Free Libraries, Birmingham. Beneath it is a rare specimen of the Phoenix Foundry of Myles Swinney of Birmingham, probably printed about 1802.

Between the windows is an announcement,

in French, of the sale of the Baskerville types, printed in red and black from Baskerville's characters. This, which was also the property of Renouard, is supposed to be unique. By the phrase "*vis-à-vis les ruines de la Bastille*," it was evidently issued in Paris *after* July, 1789. Mr. Ralph Straus, in his memoir "John Baskerville" (London, 1907), has reproduced this *affiche* in illustration of the later history of the Baskerville types. He believes that the sale to which it relates took place about 1800. Below this is a facsimile of the second type specimen sheet known: that of Johan Petri of Basle, issued in 1525, and discovered by the late Conrad Burger.

On the right wall, on either side of the door into the Reception Room are framed pages of a late Italian manuscript antiphonal on parchment (given by Mrs. Fiske Warren). Beneath one of them hangs a specimen sheet of "Joseph Fry & Sons, Letter-founders, Worship-Street, Moorfields, London, 1785," printed on both sides and framed between sheets of glass. Beneath the other music manuscript is a facsimile of the sale sheet of the Elzevir types, many of which were cut by Christoffel van Dyck. The original was issued in 1681.

Over the small service door is a mezzotint of William Strahan (1715-1785), the English printer and publisher, a friend of Johnson, and the publisher of his Dictionary as well as of Gibbon's "Decline and Fall;" a member



Handwritten signature or mark.



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of Parliament and King's Printer—to whom Franklin wrote from Passy, August 19, 1784: "I remember your observing once to me as we sat together in the House of Commons, that no two Journeymen Printers, within your knowledge, had met with such success in the World as ourselves. You were then at the head of your profession, and soon afterwards became a Member of Parliament. I was Agent for a few Provinces and now act for them all." This print is after the portrait by Strahan's friend, Sir Joshua Reynolds, and was executed in 1792 by John Jones.

On the right of the entrance is a specimen sheet of the letter-foundry of Dr. Alexander Wilson & Sons, Glasgow, 1783. Beneath it is a facsimile of the first known printer's specimen sheet of type—that of Erhard Ratdolt, issued at Venice (though dated Augsburg), in 1486. An eighteenth century English barometer and thermometer, by Corti of London, occupies the space on the left.

Over the other service door is a rare mezzotint of Jacob Tonson (*c.* 1656–1736), the famous London publisher. He it was who issued Dryden's poems, and was publisher to Pope, Prior, Addison, and Steele. He was secretary of the Kit-Cat Club, and this print, by Faber, was after one of the Kit-Cat portraits painted by Kneller.

THE RECEPTION ROOM

ON either side of the entrance door of this room are two prints after pictures by Poussin, engraved by Baudet, from a series of plates now owned by the Chalcographie du Louvre. These, however, are original impressions. Beneath that on the left is a print of Sébastien Cramoisy of Paris, appointed by Richelieu as first director of the *Imprimerie Royale* (d. 1669), and a document signed by him.

On the left wall is a print of Le Tellier, prefect of the *Bibliothèque Royale* under Louis XIV, after the picture by Largillière. Below is a portrait of d'Hemery (1722–1806), inspector of the French publishing trade. In the centre of the left wall is a glass case which contains various specimens of printing done by the Merrymount Press. Beyond it is a framed autograph letter of the celebrated Italian printer, Bodoni of Parma, written to the artist Rosaspina. And framed with it is Rosaspina's print of Bodoni inscribed *Amicus Amico*. Near it is a document appointing Pierre-Robert-Christophe Ballard as private printer to the Comte d'Artois, afterward Charles X, on his marriage with the Princess Maria Theresa of Savoy. It was signed at Versailles by Louis XV in September, 1773. This document is countersigned by Phélypeaux, Comte de Saint Florentin, a print of whom, from a painting by Tocqué finished in 1740, and engraved by the German.

George Wille, resident of Paris, in 1761, hangs near by. Phelypeaux was secretary of state to Louis xv, and to him Louis Luce dedicated the frontispiece of his celebrated "Essai d'une Nouvelle Typographie,"* — a specimen book of types and ornaments which were bought by the *Imprimerie Royale* at the instance of Louis xv.

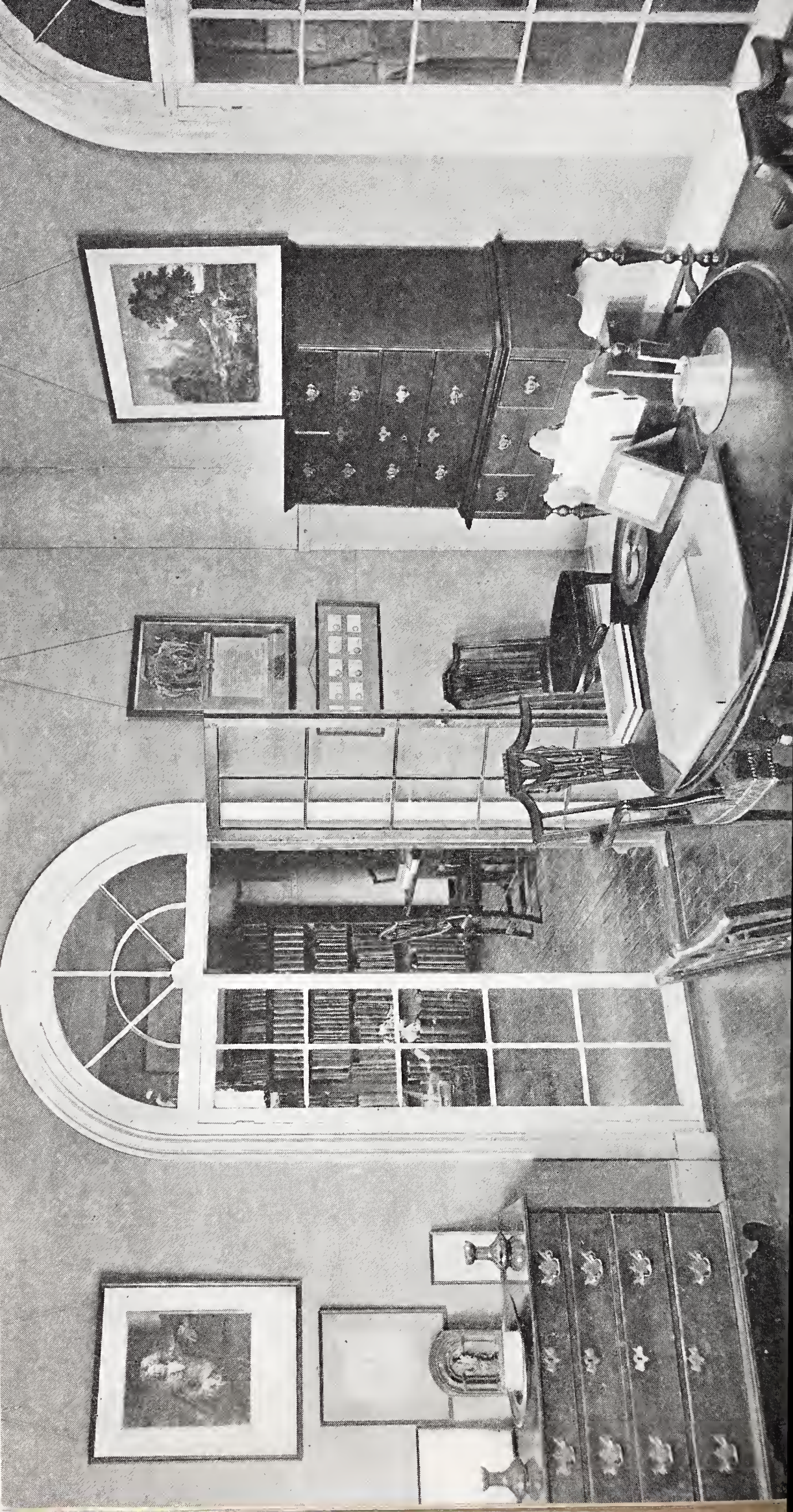
On the south wall of the room, on the left, above the *brevet* to Ballard, is a large engraving of Robert Ballard II (d. 1673), a distinguished member of this family, who were music-printers to the Crown, and whose catalogue of publications furnishes almost a bibliography of French printed music from 1552 to the middle of the eighteenth century.

On the right of the window is a photograph of the portrait of Baskerville now in the National Portrait Gallery, the gift of Mr. Emery Walker, associate of the Kelmscott and Doves Presses. In the same frame is an autograph of Baskerville, and a letter from his wife, Sarah, dated Birmingham, March 18, 1779, in which she alludes to sending a copy of Baskerville's *Sallust* to a purchaser. Beneath this is an engraving by C. N. Cochin, *fils*, of the *Imprimerie du Louvre*, and still lower an Italian manuscript indulgence of 1688.

On the fourth wall of the room, the centre of which is occupied by another of the doors

* A copy of this book is in the Library of the Press.

formerly in the Boston Museum, is a portrait of Frederic Leonard of Brussels engraved by Edelinck after Rigaud, and one of the finest engravings in the iconography of printing. Beneath this is a print after Lawrence's sketch of Horace Walpole (1717-1797), — "Elzevir Horace, as Mr. Conway calls me," — whose private press at Strawberry Hill connects him with the art of printing. Near it is an autograph letter from Walpole addressed to Thomas Astle, author of "The Origin and Progress of Writing," written from Strawberry Hill on August 5, 1785. The antique chest of drawers on this side of the room is filled with a collection of decorative engravings of considerable scope and importance, as well as many signed prints presented to the Press by their engravers from time to time. Upon it are two engravings — one of Walpole's printer, Thomas Kirgate, and the other of Louis xv. On the right of the door is an impression of a large diploma of the Royal Academy, designed by Cipriani and engraved by Bartolozzi. This diploma was granted to a water-colour artist named Edmund Garvey, and bears the autograph of Reynolds as President of the Royal Academy. As Garvey was only an associate of the Academy, the diploma was signed by Reynolds as President, and not, as in the case of the academicians, by the King. It is engraved in two pieces, the joining of the plates being concealed by an ingenious *trompe-l'œil*. Beneath, in a frame, are ten tickets



of admission to lectures at the Royal Academy, signed by Benjamin West, its President; Richard Cosway, miniature-painter; J. Nollekens, sculptor; Chantrey, sculptor; Stothard, illustrator and painter; James Fittles, illustrator; Northcote, painter; Flaxman, sculptor; Fuseli, painter; and Edward Ward, the historical painter.

The seventeenth century high-boy on the right of the entrance door contains a collection of French, Italian, English, and American wood-blocks, both old and new, used in the work of the Merrymount Press. The chief feature of its contents is a series of one hundred and fifty blocks, many of them cut by William and Thomas Bewick of Newcastle, about 1780, for the illustrations of "Select Fables."

The fine English Heppelwhite chairs in this room are part of a set of fourteen, the gift of Mr. E. P. Warren.

THE LIBRARY

THIS is Mr. Updike's private work-room. On two sides are open bookshelves. The books printed at the Press occupy three compartments of the bookcases at the end of the room. The other compartment is devoted to volumes which for various reasons are of special interest in the history of printing,—including examples of the work of Jenson, Aldus, Tory, Ratdolt, the Estiennes, Bodoni, Baskerville, Didot, Ibarra,

Pickering, Morris, the Doves Press, the Ashendene Press, the Vale Press, &c. In the two glazed cases on the third side of the Library is a collection of books on the history and technique of printing, of considerable importance. The collection has been chosen with a view to the value of the book as part of a working library, and though small, it comprises some hundreds of the best works on the subject and some rarities, like the first edition of Moxon's "Mechanick Exercises," Paccioli's "Divina Proportione," &c. Many valuable books were purchased from a bequest from the late J. Montgomery Sears, Jr. (whose father was also a friend to the Press from its earliest days), and from the late Harold Brown. The early specimen books and specimen sheets include "specimens" of Bodoni, Didot, Unger, Fournier, Baskerville, Caslon, Wilson, Fry, Luce, Gando, Pierres, the *Imprimerie Nationale* of Paris, the *Imprenta Real* of Madrid, the Oxford University Press, and the *Propaganda Fide*, Rome. Many of these books have autograph letters inserted in them or autograph inscriptions; for instance, the "Manuale Tipografico" of Bodoni contains a letter from his widow announcing its completion; the Didot specimen, autograph verses by Didot addressed to the Debures; in a copy of Bernard's "Life of Tory" six letters of Bernard are inserted, &c. Among other curiosities is a copy of the Lord's Prayer in 165 languages, printed by Bodoni, this



copy being the one given to Firmin Didot by Eugène Beauharnais, Viceroy of Italy.

The inscription on the weatherbeaten wooden panel at the back of the room above the bookcases, was the sign formerly on the outside of the Press in Chestnut Street, and was designed by Mr. Bertram G. Goodhue, the architect. In front of it is a bust of Sir Robert Liston, English Minister to the United States, the gift of the late Charles Eliot Norton, one of the warmest friends of Merrymount. On the central support of the bookcases is an inscription in memory of two friends of the Press, the late John Nicholas and Harold Brown; the latter enabled Mr. Updike to undertake the issue of an Altar Book, which first brought the establishment into notice. Beneath this are four medals, (1) in honour of William Blades, the authority on Caxton; (2) of Senefelder, the inventor of lithography; (3) of Franklin, by Dupré, with the familiar inscription attributed to Turgot; and (4) of the Italian printer, Bodoni of Parma. Over the two service doors are decorative architectural prints designed by Bibiena. Beside each door are engraved portraits of Francis Junius (1589-1677), benefactor of the University Press, Oxford, to which he gave punches of Anglo-Saxon, Gothic, Runic, and "Icelandic" types, and Fell, Bishop of Oxford, who presented the "Fell types" to the University Press in the seventeenth century. Near the corresponding door are prints of Richelieu,

Founder of the *Imprimerie Royale*, and Francis I, patron of Garamond. On the right side of the room, over the bookcase, are prints of the vestibule of St^a Maria Maggiore and the Cortile di Belvedere, showing the *Biblioteca Vaticana*, where the first *Stamperia Vaticana* (established by Sixtus v in 1587) was placed, after G. P. Panini; and a portrait of Carlos III of Spain, patron of Ibarra and Bodoni. The inlaid Spanish cross which hangs on a pillar near by was formerly in the sacristy of Burgos Cathedral. On the left side of the room hang two more prints after Panini, of the interior of St^a Maria Maggiore, and of the Sistine Chapel (the latter the gift of Miss Amy Lowell). On the side of the glazed bookcase is a portrait of Archbishop Laud, whose intended benefactions of learned types for a learned press were (with his own head) cut off untimely! The eighteenth century terra-cotta medallion of Franklin opposite is by G. B. Nini. Beneath are other "Frankliniana." On the wall toward the street hangs a remarkable print of Denise Camusat (d. 1675), daughter of Jean Camusat and wife of Pierre Le Petit, both printers to the French Academy; of Tardieu, the engraver, after a drawing by Ingres, engraved by Henriquel-Dupont; and of Beaumarchais, printer of the monumental Kehl edition of Voltaire, engraved by St. Aubin after Cochin. Above it, in a frame, is a bill for printing in the handwriting of Samuel Richardson,

the novelist, rendered to A. Millar, the publisher; an item in it being Richardson's own novel, "Sir Charles Grandison." In the same frame is an aquatint of Richardson reading "Grandison" (to what Walpole called his "petti-coterie") in his uncomfortable-looking "grotto." On the edge of the bookcase above is another of the books mentioned in the account, "The Art of Tormenting" (the gift of Mrs. S. Van Rensselaer Thayer). On the corresponding wall on the opposite side of the room are framed manuscripts, &c., of personal interest to Mr. Updike. Among these are a certificate of membership in the American Antiquarian Society, signed by Isaiah Thomas, and an eighteenth century document admitting a French printer to the University of Paris in 1762.

The eighteenth century furniture in the room is American. The beautiful bamboo Chinese reclining-chair, formerly belonging to the Randolph family, was the gift of the late Miss Elizabeth Lyman Randolph.

PROOF-READERS' ROOM

THIS room is devoted to the use of the Correctors of the Press,—to use the quaint term anciently employed. On the left wall is a bust of Shakespeare, formerly at Shady Hill (the gift of the Misses Norton), and behind it an eighteenth century map of Naples. In the corner, on

the wall toward the street, are the well-known circular print of Plantin (a gift from the curator of the Plantin Museum, Mr. Max Roos); a photograph of the room devoted to the Correctors of the Press in the Plantin establishment at Antwerp; and a small print of Justus Lipsius, Corrector of the Press. Near by a print of Baltsar Moretus of the Plantin-Moretus family and *Le Bonheur de ce Monde*, printed at the Plantin Press from ancient types (the gift of Miss Beatrix Jones), complete this group of "Plantiniana."

Between the windows is a small allegorical print, "Imprimerie" (from the second volume of Fournier's "Manuel Typographique"). Further on is a portrait of Charles I, engraved by Sir Robert Strange in London in 1770, after the picture by Van Dyck. It is considered one of Strange's masterpieces, and was the gift of Mrs. Wharton, the novelist. Next is an interesting map of Rhode Island, published in 1795 by Messrs. Carter & Wilkinson of Providence, who were printers there in the eighteenth century—John Carter being an ancestor of the founder of the John Carter Brown Library in Providence. This copy was found by the Rev. Daniel Goodwin among the papers of his ancestor, Mr. Wilkinson. It is the gift of Dr. Goodwin. In the corner is a signed portrait of Charles Eliot Norton, engraved by Kruell (the gift of Miss Sara Norton). Below hangs a copy of a French table for correcting proofs, published at Paris in



1817. A caricature from "Punch," referring to Mr. Roosevelt's attempt to change English spelling (the gift of the late T. Shaw Safe), and a portrait of the late John C. Gray, who was a valued friend, stand on the bookshelves.

On the glass screen separating the proof-room from the composing-room are prints of some famous dictionary makers, namely, Worcester; Florio, Latin reader to Queen Anne and compiler of the first English dictionary; Baretti, the compiler of eighteenth century Spanish-English and Italian-English dictionaries; and Noah Webster, with his autograph. Further on are prints of Samuel Johnson and the Greek scholar, Richard Porson, together with a letter written by him from Eton, on September 17, 1789, to Dr. Beloe, in which a Greek word occurs. The Greek type commonly called "Porson" was named in honour of this eccentric man. Over the door is a print by Bartolozzi inscribed to Thomas Brand Hollis.

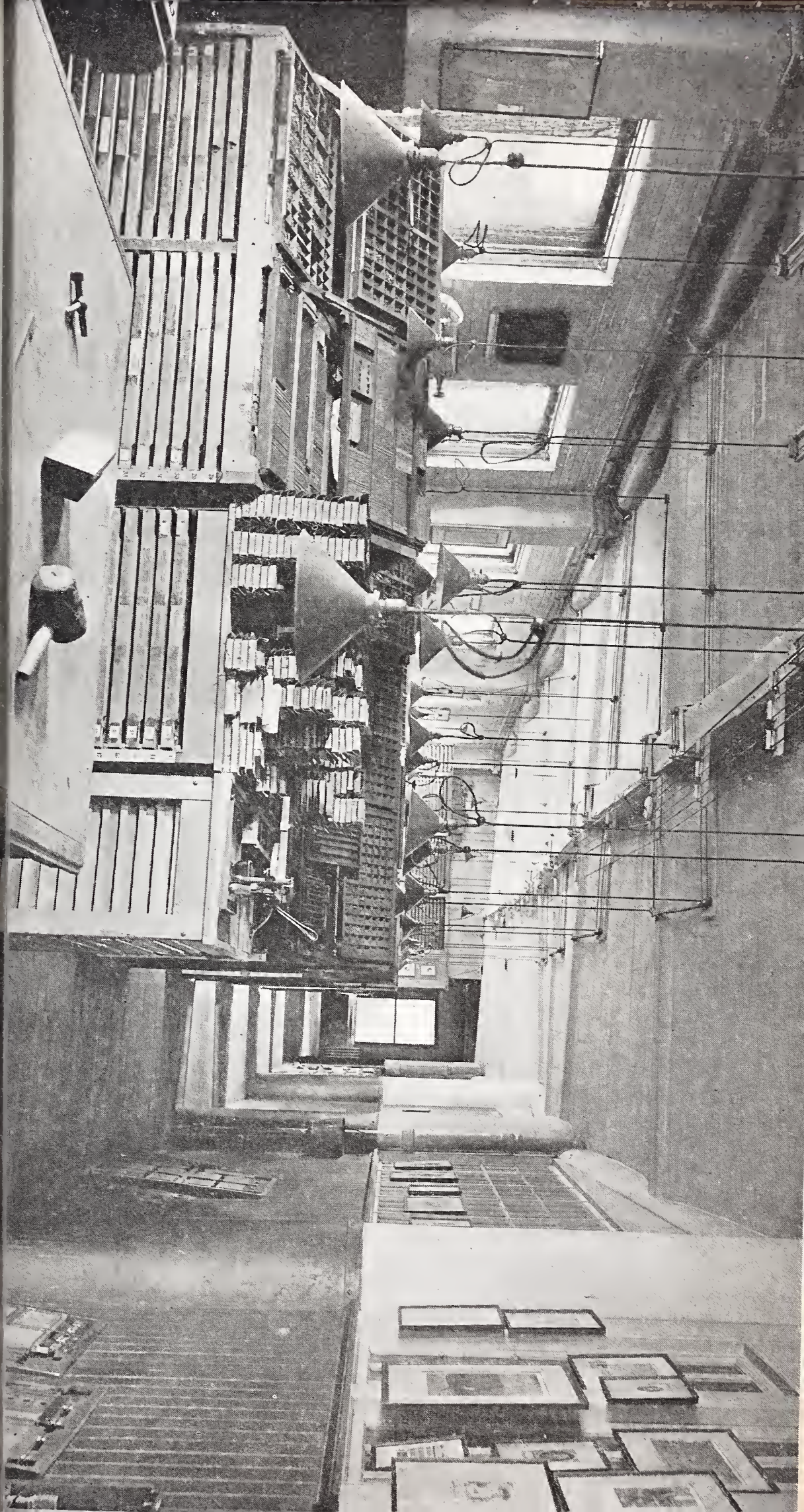
THE COMPOSING-ROOM

THIS long and narrow room is filled with compositors' cases, a proving-press, imposing-stones, &c., &c. Over the green baize door leading into the proof-room is a plaster relief of the Blessed Virgin and Holy Child, after Luca della Robbia. On each side are two curious old Flemish sconces of engraved brass, which (accord-

ing to a custom of twenty years' standing) are lighted on Christmas Eve and certain "gaudy days."

The right wall of the room is hung chiefly with engraved portraits, but the first frame on the right contains a piece of Spanish printing on yellow silk. It is a memorial of a mission preached at Saragossa in 1757. The centre is printed from type, the border from wood-blocks, and the portrait of St. Peter Nolasco from a copperplate. Above the service door is a specimen page from the Kelmscott edition of Chaucer, a gift to the Press from Mr. Douglas Cockerell. Beyond is a portrait of William Morris, the printer-poet, the gift of his associate, Mr. Emery Walker, and below it a portrait of Mr. Walker himself.

Beyond the door the screen separating the composing-room and press-room is divided into four glazed partitions, and on the supports of these partitions are hung a very interesting series of engravings illustrating the history of printing. On the first bay are prints of Antoine Vitré, printer to the King and a famous type-cutter, after a portrait by Philip de Champagne; of Jean-François Rosart, the inventor of modern music types; of William Caslon, a view of his foundry, and a rare print of Mrs. Caslon, who for some years successfully conducted the business of this famous house. In the picture of the interior of the Caslon foundry, the figures at the window



are those of Jackson and Cottrell, both of whom afterwards established foundries of their own. The children at the table in the middle are breaking off "jets" from the newly cast type. Nearby is a print of Joannes Enschedé (b. 1708), of the celebrated firm of Haarlem letter-founders, and another of the type-cutter, J. M. Fleischmann, so much employed by Enschedé, and an eighteenth century view of the interior of the Enschedé foundry. Prints of Bodoni and Baskerville, who both designed their own types, and of Joseph Jackson and the Caslon foundry as it is to-day, finish the group.

The next bay of the screen contains more engraved portraits, namely, Sébastien Mabre-Cramoisy (1642-1687), director of the Royal Printing House of France; Aldus Manutius, engraved by St. Aubin; a view of the Coster Statue at Haarlem and figures of Coster and Junius; Paul Manutius, a companion print to that of Aldus and by the same engraver; Pierre Guillaume Simon, printer to the Parliament of Paris, 1722-1741, engraved by St. Aubin; and Robert Estienne.

The next bay contains the following prints and autographs: Béranger, the printer-poet; Jules Claye, the enlightened Parisian printer, with a letter in his handwriting; Christopher Oberkampf, printer of decorated linens, or *toiles de Jouy*, whose charming products were made fashionable by royal favour in the reign of

Louis XVI ; Ambroise Firmin Didot ; Le Mercier, the lithographer, after Deveria ; a print of Firmin Didot, with a letter as director of the *Imprimerie Impériale* ; and one of Balzac, who (though it is generally forgotten) was for a time a printer.

The next bay contains seven more engraved portraits, mostly English. The first is that of William Blades, the learned biographer of Caxton ; the next that of William Bowyer, "the learned printer," who is described on this engraving as *Architectus verborum* ; and a portrait of William Bulmer (1757-1830) of the Shakespeare Press. Further along is a print of Benjamin Franklin, designed by Cochin and engraved by St. Aubin ; a portrait of Isaiah Thomas ; and a photogravure of Beach's bust of Theodore De Vinne. At the end of the row is an autograph letter from Sarah Goddard, one of the first women in the American Colonies who published a newspaper under her own name. A portrait of her son, William Goddard, ancestor of the Rhode Island family of that name, is hung near it. Mrs. Goddard, an amusing person of considerable attainments and energy, was the daughter of Lodowick Uptide (1646-1736) of Rhode Island. Below are portraits of Johann Breitkopf, music printer of Leipzig, and of A. A. Renouard.

Next to the door leading into the press-room are prints of the Ballantyne Press, and of the hand-press on which Scott's novels were printed,

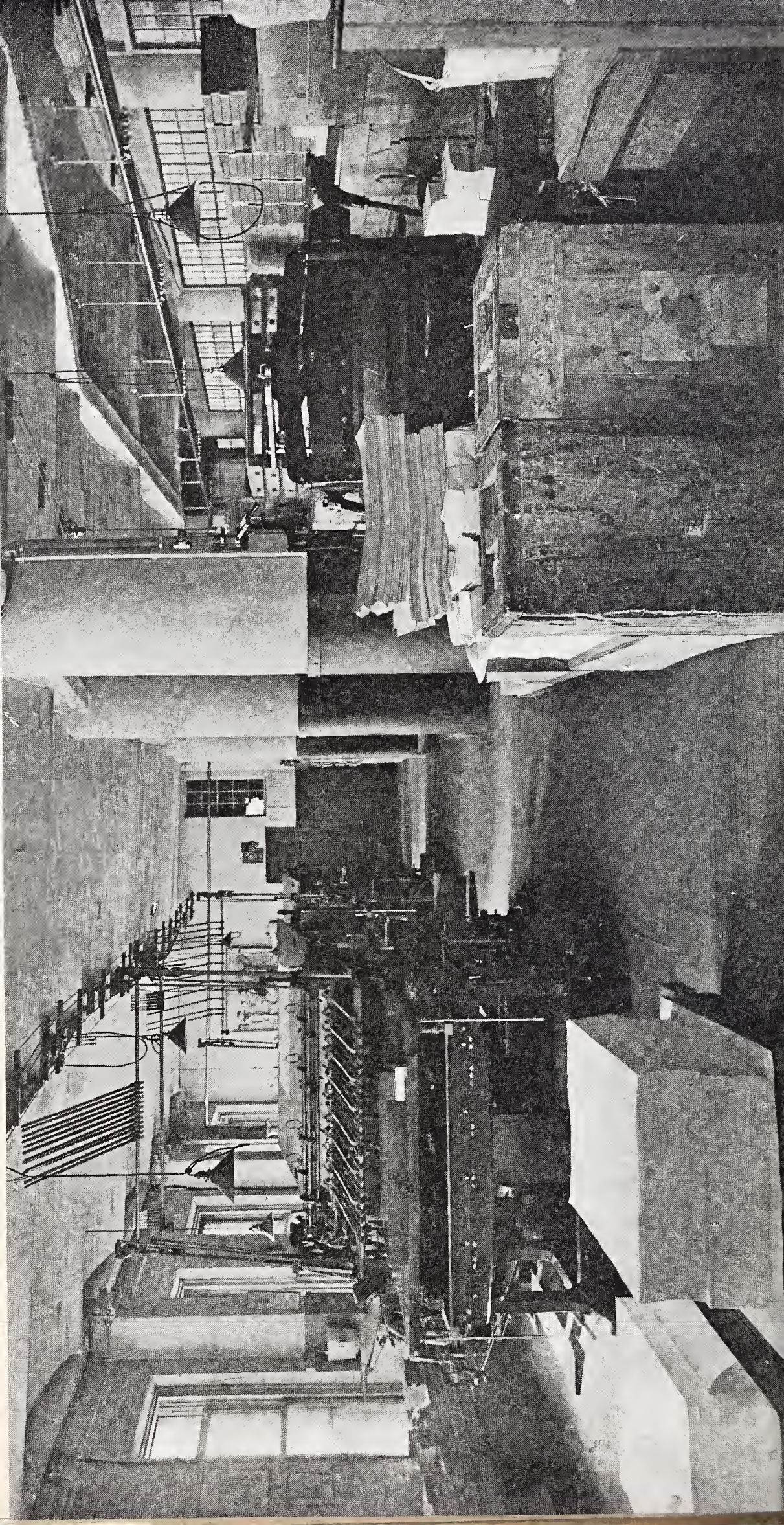
and portraits of the two Ballantynes, James and John.

On the opposite wall is a map of the environs of Paris, made for the *Académie Royale des Sciences* in 1674, and engraved on twelve plates, printed separately and mounted. Here also are prints of John Boydell of the Shakespeare Press, from the picture by Gilbert Stuart; of John Murray, the publisher; of Samuel Richardson; and of Mr. De Vinne (his gift).

Between the windows on the other side of the room are a series of framed specimen sheets of considerable value. Most of these are French, and came chiefly from the typographical collection of Renouard. The first one shows the titling letters of Léger, the type-founder, nephew and successor of Didot, printed some time after 1806. The next sheet is that of André Gillé of Paris. The third is from the foundry of Delalain and Boucher of Paris, — a particularly fine specimen sheet, surrounded by a brilliant border. The next is a specimen sheet of *Caractères d'Écriture* from the same house. Between the next two windows is a cast of the lion of St. Mark, holding a book. Further along is a Latin inscription in honour of stereotyping, produced by L. S. Herhan in Paris in 1801. Herhan was associated with the Didots in early experiments in stereotyping. The “lay-out” for this inscription, probably in the handwriting of Herhan, is framed with it. Still further on is another

fine specimen sheet of *Caraâctères d'Ecriture*, from the Parisian foundry of Léger. Beneath the larger specimen hangs an interesting picture of the Court of the Louvre, taken during the exposition of the products of French industry held in the complementary days of the year ix, for which the inscription commemorating stereotyping, by Herhan, was printed. In the library of the Press are several sheets showing the progress of stereotyping, which were also displayed at this exposition. The next large specimen sheet, with an extremely effective border, is that of the foundry and printing-house of Gillé *fils*, of Paris. On the same wall hangs a framed leaf from William Caxton's "Dictes and Sayings of the Philosophers" (first edition), printed by him in what is known as Caxton's type 2, in 1477 — the earliest English book bearing a date and place of printing — the gift of Mr. E. P. Warren.

The glass screen between the composing-room and proof-readers' room is hung with prints of men connected with the four great Polyglot Bibles of the world. The prints from right to left are as follows: 1. Cardinal Ximenez, promoter of the Complutensian Polyglot, 1520 (engraved by Edelinck); 2. Christopher Plantin, printer of the Antwerp Polyglot, 1572 (engraved by Goltzius); 3. Arius Montanus, Court Chaplain to Philip II, editor of the Antwerp Polyglot; 4. Philip II of Spain, its promoter; 5. President Le Jay, editor of the Paris Polyglot



of 1646; 6. Antoine Vitré, its printer; 7. Brian Walton, editor of the London Polyglot Bible of 1657, which was printed by Roycroft.

The composing-room contains a valuable collection of types and ornaments. The Caslon types are cast from the original Caslon matrices, and many of the ornaments were refitted especially for the Press. In fact, almost all the founts employed are from their original founders and not the reformations, deformations, or transformations too easily obtained elsewhere. The few interesting founts special to the Press are all named after it, *viz.*: Montallegro, Mountjoye, Merrymount, &c.

The small room at the end of the composing-room has been fitted up as a lunch-room for such of the work-people as care to avail themselves of it. It is hung with prints of some interest.

THE PRESS-ROOM

THIS room, which occupies the remaining width of the building, contains five printing-presses, with stocks of printing-paper, plates, &c. A window to the north commands a varied view of Boston harbour. On the wall near by is an interesting old engraving by Basire of the Clarendon Building and the Sheldonian Theatre, Oxford,—the basement of the Sheldonian having been occupied as a printing-house before the erection of the Clarendon Building, —and

a modern etching of the Clarendon Press. Between the windows on the east wall are hung views of famous Presses. Beginning at the lower end of the room is a print of the Pitt Press (University Press) at Cambridge, England, and beneath it is a cut of the Harvard University Press, Cambridge, Massachusetts. The next print is of the University Printing House, Oxford, 1832, engraved by Le Keux, and beneath it is a view of Hammersmith, which shows the Doves Press (indicated by a cross), the venture of T. J. Cobden-Sanderson and Emery Walker. Next comes a view of the quadrangle of the University Press, Oxford, and below it a print of the De Vinne Press, New York (the gift of Mr. De Vinne). Still further on are two eighteenth century prints of the Clarendon Building (University Press), Oxford, which took its name from Lord Clarendon, the copyrights of whose "History of the Rebellion" accrued for its erection. Beyond this is a view of College House, Chiswick, where the old Chiswick Press (presided over by the Whittinghams) remained until 1852; and a rare aquatint of the "Farm Yard and Printing House" at Strawberry Hill,—the "Officina Arbuteana," as Walpole jokingly called it (the gift of Mr. Lewis Hatch). Logan's fine seventeenth century view of the Sheldonian Theatre, Oxford, is hung on the next space between the windows, and on the last is still another view of the Clarendon Printing

House, Theatre, &c.; a view of the courtyard of the Plantin Press at Antwerp; and a print of the Lee Priory Press, at Ickham, near Canterbury, established in 1813 by Sir Egerton Brydges. Back of the two small presses is an impression of Van der Meulen's engraving of Bethune in Artois. Beneath it is a view of the Mission Press connected with the Mission of St. Mary the Virgin, Sagada, P. I., worked by Igorots (the gift of its director, Fr. Stanton). On the left of the Van der Meulen print are some verses (Epitaph on a Canary Bird) printed at the Strawberry Hill Press, with an impression from Walpole's book-plate; on the right hangs an etching by Webster of the Rue St. Jacques, a street devoted to industries connected with the book since printing was first practised in Paris. Over the door is a print of the President of the United States, surmounted by a little flag made of the pieces left over from a silk banner presented to the Fifteenth Massachusetts Regiment by the ladies of Worcester during the Civil War.

THE COUNTING-ROOM

THIS room is occupied by the junior partner of the firm, Mr. John Bianchi. It is hung with five prints of Roman buildings, &c., by Piranesi, the one of St^a. Maria Maggiore being from the original edition of Piranesi's etchings,—the gift of Mr. George Dorr. On the north wall

is an eighteenth century French engraving of Allegrain, engraved by Klauber. On the east wall hang three very imposing folio engravings of printers to the *Académie Française*—J. B. Coignard I, after Pesne; J. B. Coignard II, after Voirieau; and P. A. Le Mercier, after Van Loo. The engraved sheet advertising Piranesi's plates, with additions in manuscript (probably in his own hand), hangs opposite—probably the finest advertisement in the world.

Leaving this room by an arched glass door, we reach the ante-room, and the circuit of the Press is completed. If its rooms seem agreeable to their purpose, it only goes to prove that the chief principles of printing—suitability and simplicity—may be applied to the arrangement of a printing-house as well as to more obvious fields for decorative endeavour



FINIS CORONAT OPUS